

THE PLAYERS

were willing to give you a chance, to put up with your imperfections in the hope that as you grew you might develop into a great artist. In America the public demands that a singer must almost perfect, must already have achieved great success. That was why before the war Europe was full of mercurial singers who were fine artists, but who could not secure engagements at home.

"This attitude of our public is so unfair. We cannot all burst into the power of our full powers instantly and to be able to accomplish the best results one should be able to sing and study at the same time, and that is what Europe offers. It is when you are appearing in public that you must need a competent teacher.

"The climate here is better, but there are drawbacks, particularly in New York, that offset this. In Berlin the theater does not play such an important part in the life of the city. Instead, there are more concerts, and it was a common sight to see groups of young women, music students, attending them. Of course, we have fine recitals here, but the whole atmosphere was that of Berlin in ante-bellum days."

Ruth Vivian.—When Ruth Vivian portrays Jim Hawkins, the little boy whose adventurous wish came true, in Robert Louis Stevenson's "Treasure Island," it is hard to realize that she is not really a little boy.

Most of Miss Vivian's previous success has been in woman parts. Her list shows a wide range of characters and unusual versatility. For years a prominent member of the Ben Grae Players, Miss Vivian was distinctly successful as Ariel in "The Tempest," the nurse in "Romeo and Juliet," Mrs. Hardcastle in "She Stoops to Conquer," Marcia in "Twelfth Night," Lucy in "The Rivals," Kindred in "Everyman," and Tania in "Midsummer Night's Dream"—parts that of a verily run practically the gamut of the emotions, and no one in any way similar to another.

As Jim Hawkins Miss Vivian strikes yet another tone and brings to the part the broader conception. She makes of Jim the universal boy—Stevenson's own ideal.

NATIONAL

"On Trial," which comes to the National Theatre Monday evening, shows how it feels to take an active part as a juror in a murder trial and to live with the accused through his hours of suspense and agony, until, as in this case, an acquittal by unanimous verdict.

No modern dramatist with a story to tell has succeeded more vividly in presenting his idea than has Elmer L. Reizenstein, the author of "On Trial," the charm of which lies in its absorbing interest, its mechanical cleverness and its structural unusualness.

The main story deals with a murder trial wherein the jury is put in possession of all the facts leading to the

their credit such successes as "Mile. Modiste," "The Red Mill," "The Prima Donna" and "The Only Girl." The story of "The Princess Pat" has to do with the flirtations of the Princess Patricia of Montalto (nee Patricia O'Connor), who is called "Pat" for short. Her husband has of late displayed a lack of demonstration in his affections for her, and to bring him to terms, as well as to save her friend, Grace Holbrook, from a marriage with a man many years her senior, but very wealthy, she starts a little affair with the old man that serves to accomplish her purpose, but in the meantime, creates havoc with the happiness of her husband and the majority of others concerned in the play.

The book contains an abundance of scintillating lines, while the score of Victor Herbert is, as usual, a joy to hear. There are twenty numbers, every one of them is distinctive of the brilliancy of the celebrated composer. In addition to Miss Painter, the cast will include Sam B. Hardy, A. Shean, Alexander Clark, Joseph R. Lertora, Robert Ober, Louis Casavant, Martin Haydon, Eva Fallon, Ralph Higgs and Katharine Witche. The Victor Herbert Orchestra from the Cort Theatre will be under the direction of Gustave Salzer.

POLIS

"Old Heidelberg," the delightful romantic comedy which won for Richard Mansfield a strong hold upon the affections of the American public, will be the offering of the Poli Players this week. A. H. Van Buren will be seen as Prince Karl.

In the first act the boy is introduced as a diffident, retiring youth, afraid of himself and distrustful of those about him; but under the benign influence of university life he becomes a manly, natural and altogether charming young student, like other boys of his own age.

During his life at Heidelberg the young prince lives in a quaint inn, where he meets and falls in love with the innkeeper's daughter. There develops a charming romance, fresh and untrammelled by thoughts of caste. How this love story ends is best left to be told by the play, which has been one of the most popular stock offerings for the last ten years.

Florence Rittenhouse is cast as the innkeeper's daughter.

A feature will be a large student chorus, which will sing the numerous college songs which are an integral part of the story. The brilliant uniforms of the students will give a touch of color to many of the scenes.

material. The supporting bill will include Josie Heather, of the English music halls, assisted by William Casey and Bobbie Heather. In a round of gaiety and song, Mr. and Mrs. Frederick Voelker and associate players in Una Clayton's playlet, "Music Hath Charms," Marshall Montgomery, ventriloquist comedian, assisted by Edna Courtney; Gertrude Long and Spencer Ward in a singing act along novel lines; Bert Melrose, international clown; Burns and Lynn, as "The Tommy Atkins"; the Grazers, in "A Pavlova in Pants"; the pipe organ recital and the Pathe news pictorial.

Cosmos Anniversary.

Anniversary week at the Cosmos Theatre, always an occasion for an exceptional celebration as well as a feature bill, will be observed this year, commencing with tomorrow's matinee, with more elaboration than ever and with what the management declares will be the costliest bill of feature acts ever presented at the house, many of them being drawn from the highest circuit of vaudeville.

One of them will be the Travilla

GAYETY

A double bill of top notch quality is promised at the Gayety this week by "The Sporting Widows," Jacobs & Jermon, producers. The official German war pictures, "Germany at War," showing actual scenes on the battlefields, will be a part of the show. Ruth Lockwood is the star of the company, both in singing and dancing. She is seconded by Abe Leavitt in a number of new roles.

"The Sporting Widows" is a musical revue, rather than the ordinary burlesque attraction. Impersonations are introduced as follows: Harry Fox, by Abe Leavitt; Charlie Chaplin, by John Barry; Fritz Scheff, by Anna Mack; Nat Willis, by Billy Evans; Anna Held, by Ruth Lockwood; Vesta Victoria, by Sabe Ames; Chauncey Olcott, by Vincent Dusey; and Marie Dressler, by Helen Lockwood. Specialties also will be presented, such as the miser's scene from "The Chimes of Normandy." The musical selections are varied, including a number of original song hits. A



RUTH VIVIAN
"TREASURE ISLAND"



JOE WEBER, KEITHS
"ON TRIAL"



FREDERICK PERRY, MARIE LEONHARD
and ETHEL DOWNIE in "ON TRIAL"



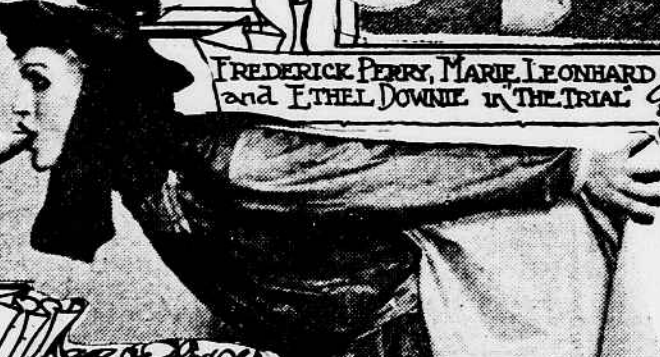
ELEANOR PAINTER
"THE PRINCESS PAT"



RUTH VIVIAN
"TREASURE ISLAND"



JOE WEBER, KEITHS
"ON TRIAL"



FREDERICK PERRY, MARIE LEONHARD
and ETHEL DOWNIE in "ON TRIAL"



ELEANOR PAINTER
"THE PRINCESS PAT"



RUTH VIVIAN
"TREASURE ISLAND"



JOE WEBER, KEITHS
"ON TRIAL"



FREDERICK PERRY, MARIE LEONHARD
and ETHEL DOWNIE in "ON TRIAL"



ELEANOR PAINTER
"THE PRINCESS PAT"



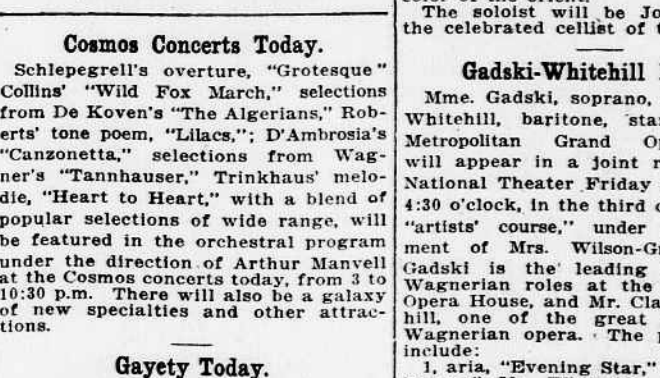
RUTH VIVIAN
"TREASURE ISLAND"



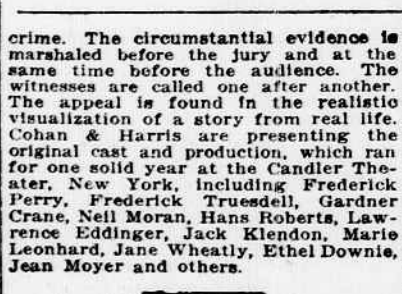
JOE WEBER, KEITHS
"ON TRIAL"



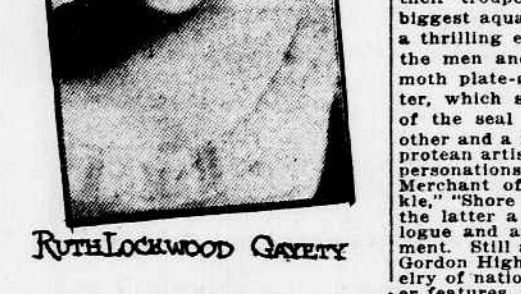
FREDERICK PERRY, MARIE LEONHARD
and ETHEL DOWNIE in "ON TRIAL"



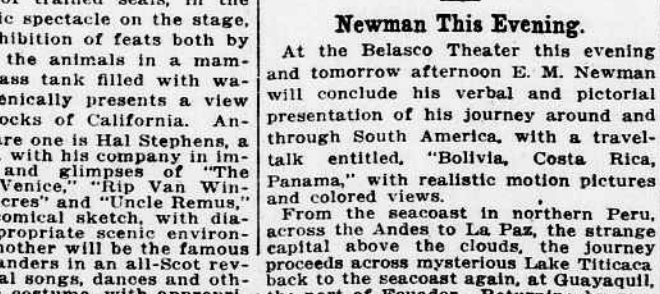
ELEANOR PAINTER
"THE PRINCESS PAT"



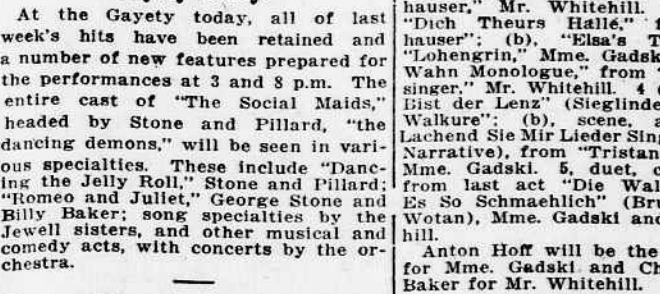
RUTH VIVIAN
"TREASURE ISLAND"



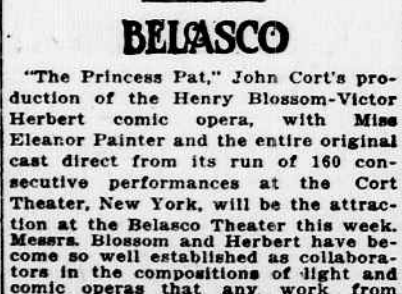
JOE WEBER, KEITHS
"ON TRIAL"



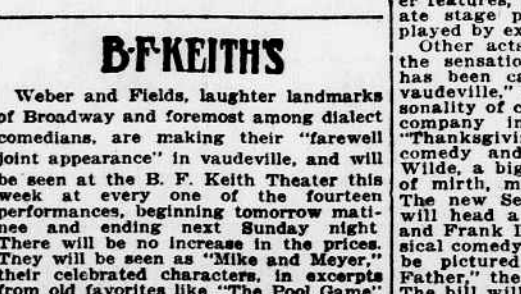
FREDERICK PERRY, MARIE LEONHARD
and ETHEL DOWNIE in "ON TRIAL"



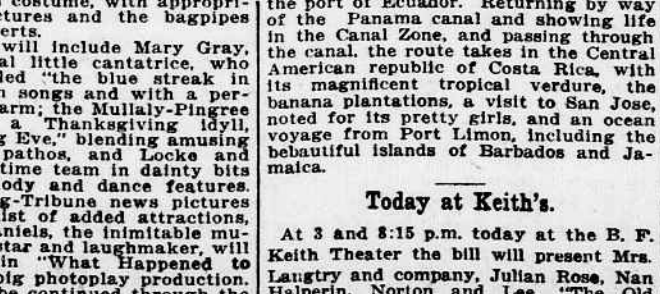
ELEANOR PAINTER
"THE PRINCESS PAT"



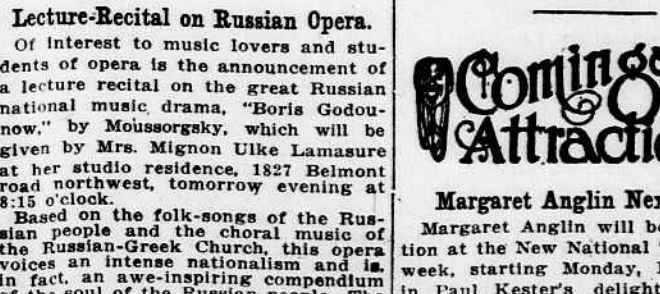
RUTH VIVIAN
"TREASURE ISLAND"



JOE WEBER, KEITHS
"ON TRIAL"



FREDERICK PERRY, MARIE LEONHARD
and ETHEL DOWNIE in "ON TRIAL"



ELEANOR PAINTER
"THE PRINCESS PAT"

definitely written, the story unfolding a wealth of clean and rich humor, with laughter, and a central figure, a woman and divorcee are the themes treated in a humorous vein, and Miss Anglin, who is of course, the central figure, has a wonderful opportunity for her talents and charming personality. A strong cast will be seen.

"Treasure Island."
Monday evening of next week the production of Robert Louis Stevenson's "Treasure Island" will be presented at the Belasco Theatre. The dramatization is by Jules Eckert Goodman, and Charles Hopkins, actor-manager and owner of many successful plays, and Punch and Judy Theatre, New York City.

The play follows the book with remarkable closeness as shown in the following list of its acts and scenes: Act I, the Admiral Sir Bowlin; act II, the Hispaniola at anchor some weeks later off Treasure Island; act III, scene 1, the pirate camp; scene 2, Spanish mountain; scene 3, Ben Gunn's cave.

Not a character in the book has been omitted in the play, but all, vivified, "come true," as it were, including: Capt. Bill Bones, Blind Pew, Long John Silver, Jim Hawkins, Black Dog, Squire Trelawney, Capt. Smollett, George Merry, Israel Hands, Ben Gunn, Redruth, Hunter, John, the doctor, Morgan, Dirk, O'Brien, Arrow, Dick, Anderson and last but not least Capt. Flint, Long John Silver's famous parrot, going parrot, played by a Brazilian Maccos of brilliant plumage and remarkable vocabulary.

There are twenty speaking parts in all. Featured in the cast is George Fawcett, who plays Long John Silver, and Ruth Vivian as Jim Hawkins, the little boy whose adventurous wish came true. Others familiar to local theatergoers are Jeffrey Steinfeld, Edward See, Harry Hadfield, David Burton and Harry Ingram.

"In Walked Jimmy."
For the second time since he established his stock company in Washington, four years ago, tomorrow night S. Z. Poli will offer a play new to the theater-going world. It is "In Walked Jimmy," a prize comedy which is said to be novel in theme and clever in construction.

Mr. Poli confidently expects that it will prove the most interesting play which he has offered to Washington theatergoers since he became a factor in the amusement world of the capital.

A. H. Van Buren will be seen in the title role, and Florence Rittenhouse will have a unique part as the heroine.

Lillian Russell.
On Washington's birthday next Tuesday three performances will be given at the B. F. Keith Theatre, the first at 2 p.m., the second at 5 p.m. and the last at 8:15 p.m. On the other days of that week the usual performances and house will be observed.

Lillian Russell, the comic opera prima donna and stage beauty, will make her debut here in vaudeville. Melville Ellis and Irene Bordoni will offer a musical interlude, and "Her Wedding Gown," also never seen here, will be presented with a fine cast and special production. Other features will be Henry Lewis in "The Vaudeville Cocktail," Kenneth Casey, Kramer and Morton, "The Two Black Dots," the Five Statues, Olympia Desvall, the pipe organ recitals and the Pathe news pictorial.

Rose Sydel's "London Belles."
One of the highest priced casts in burlesque, with a sumptuous production, elaborate stage effects and a feature chorus, is promised in Rose Sydel's London Belles Company, which come to the Gayety next week in "Dinkie's Honeymoon," with Johnnie Weber and Ida Emerson, showing the experiences of a newly married couple trying to keep their marriage a secret. Many highly humorous situations are shown. The scenes are laid at a fashionable summer hotel, and the scenic and costume effects are notable. Weber's work as Dinkie is the feature of the performance. Others include Gertrude Dudley, prima donna; Jerge and Hamilton, James Wilson and Harry Dudley.

Mme. Frances Alda February 25.
As the climax to his "Ten Star Series" of concerts, which has proved so popular this season as to warrant its becoming an annual event, T. Arthur Smith announces as the star for the final concert of the Boston Symphony Orchestra, Friday afternoon, February 25, at the National Theatre, Mme. Frances Alda, the prima donna soprano of the Metropolitan Opera Company, Friday afternoon, February 25, at the National Theatre.

Her glorious voice, full, vibrant and flexible, has won her the unqualified approval of even the most captious critics.

Interest in the concert is increased by the announcement that she will be assisted by Frank La Forge, who is firmly established in the admiration of Washington music lovers.

George Arliss in "Paganini."
"Paganini," the new comedy by Edward Knoblauch, in which Klaw & Erlanger and George C. Tyler will present George Arliss, at the National Theatre, the week of February 23, is based upon the life of Paganini, the remarkable violinist, whose eccentricities it is said, brought upon him the belief that he was allied with the devil. The play treats of an actual romance in the history of this eccentric character, and gives Mr. Arliss wonderful opportunities for the display of his ability.

Josef Hofmann February 29.
Josef Hofmann, one of the world's great pianists, will give a recital at the National Theatre Tuesday afternoon, February 29, at 4:30 o'clock, under the management of Mrs. Wilson-Greene.

De Diaghileff's Ballet Russe.
T. Arthur Smith has completed arrangements with the Metropolitan Opera Company of New York, where he will be bringing to Washington, D. C., for a series of performances the most remarkable organization of its kind in the world.

The performance will be given in the National Theatre, beginning Thursday evening, March 23, and will run through March 29. It is five years since the first efforts were made to bring to America this extraordinary organization of dancers and mimes from the imperial opera houses of Petrograd and Moscow. Not only was the entire time of the ballet taken by its seasons in Berlin, Paris, London, Vienna and Russia, but the terms were absolutely prohibitive. That it is coming this winter is due primarily to the war.

A full stage staff will accompany the dancers, who will appear in two or three shorter mime-dramas, one or two longer choreographic episodes.

The music is entirely from eminent composers, classic, modern and contemporary. The orchestra, led by Ernest Ansermet, late municipal conductor of Geneva, is a fine one.

(Continued on Thirteenth Page.)

RUTH VIVIAN
"TREASURE ISLAND"

JOE WEBER, KEITHS
"ON TRIAL"

FREDERICK PERRY, MARIE LEONHARD
and ETHEL DOWNIE in "ON TRIAL"

ELEANOR PAINTER
"THE PRINCESS PAT"